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ROYAL ACADEMY OF MUSIC

Marylebone Road, London NW1 5HT

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G.R.S.M. HONOURS COURSE

AN HONOURS DEGREE

IN

PERFORMANCE

HISTORY AND MUSIC TECHNIQUES

SYLLABUS A

(broadly based curriculum)

SYLLABUS B

(a Specialist Performance Option)

September 1982 — July 1983

GRADUATE OF THE ROYAL SCHOOLS OF MUSIC [G.R.S.M.] HONS. LONDON

This is a three year course strongly based on performance, supported by history, analysis and music techniques (harmony and counterpoint). Other studies include accompaniment, conducting, orchestration and instrumental teaching methods. Special provision is made for orchestral playing and chamber music. The Diploma 'Graduate of the Royal Schools of Music, London' is awarded to successful candidates after an examination held jointly with the Royal College of Music. Students completing the Course with Class I, II(i) and II(ii) are entitled to receive an addition to salary on honours graduate basis; Candidates who obtain the G.R.S.M. (Hons.) Diploma are entitled to use the letters 'G.R.S.M. (Hons.)' and to wear the appropriate academic dress (obtainable from Messrs. W. Northam, 119 High Street, Oxford).

Admission Requirements

The course can only be begun in the Autumn Term and normally students must be eighteen years of age on 31 December of the year in which they begin the course. Applicants must have a good keyboard facility and are required to take a keyboard instrument as their principal or second study for *Syllabus A*; applicants offering two non-keyboard instruments may be considered for *Syllabus B*, providing they already possess a good keyboard facility.

The minimum educational requirements for the Course are as follows: passes in five different subjects in the GCE examination, of which two must be at Advanced level: or four different subjects, of which three must be at Advanced level. One of the A level passes is preferred to be in English or a Modern Language. Intending teachers must have Ordinary level passes in English and Mathematics.

EDUCATIONAL EQUIVALENTS

- (i) The Certificate of Secondary Education (Grade I) is considered the equivalent of a pass at GCE Ordinary Level.
- (ii) In respect of examinations conducted by the Associated Board of the Royal Schools of Music and Trinity College of Music:
 - (a) a pass in Grade VI (Theory) *plus* a pass in Grade VI (Practical) may be accepted as Ordinary Level Music.
 - (b) where two instruments are offered, a pass in Grade VI (Theory) *plus* passes in Grade V (Practical) on *each* of the two instruments may be accepted as Ordinary Level Music.
 - (c) a pass in Grade VIII (Theory) *plus* a pass in Grade VIII (Practical) may be accepted as Advanced Level Music.
 - (d) where two instruments are offered, a pass in Grade VIII (Theory) *plus* a pass in Grade VII (Practical) on the first instrument *plus* a pass in Grade VI (Practical) on the second instrument may be accepted as Advanced Level Music.
- (iii) Students educated in Scotland wishing to apply should be aware of the following educational equivalents:
 - (a) Scottish Certificate of Education Ordinary or Higher Grade pass equates to a GCE Ordinary Level pass.
 - (b) SCE Higher Grade pass *plus* a Certificate of Sixth Year Studies (Grades A, B or C) in the *same* subject is equivalent to a pass at GCE Advanced Level. (The CSYS in Mathematics is subject to special conditions.)
- (iv) Scottish Qualification for entry onto the GRSM Course depends upon the following minimum requirements: six passes in the SCE, three of which *must* be at Higher Grade.

OPTIONS

Each student's curriculum will be planned individually to allow maximum time for practise and performance. Principal Study, Second Study, Harmony and Counterpoint, and Aural Training are normally compulsory throughout the Course but after consultation with the Academic Tutor a student may consider a number of options which are available once a study requirement has been completed; for example in Second Study, Harmony and Counterpoint, History and Analysis. This could allow time for specialist study, in for example, E flat or Bass Clarinet, Piano Accompaniment, Conducting and Chamber Music.

PRINCIPAL AND SECOND STUDIES ACCEPTABLE FOR THE G.R.S.M. COURSE

Composition	Flute
Pianoforte	Oboe
Pianoforte accompaniment	Clarinet
(not before second year)	Bassoon
Organ	Recorder) second study
Harpsichord	Saxophone) only
Singing	Horn
Violin	Trumpet
Viola	Trombone
Viola da Gamba	Tuba
Violoncello	Timpani/Percussion
Double Bass	Harp
	Guitar

Additional studies include: Piccolo, E flat and Bass Clarinet, Contra Bassoon, Euphonium and Conducting.

Teacher Training

In order to achieve the status of Qualified Teacher, students must take a further year of training at a University Department of Education or at a College of Education. With effect from 1983 prospective teachers must have obtained passes in English and Mathematics at GCE O level (see above).

FEES — Academic Year 1982/83

As from the beginning of the Autumn Term 1982 fees will be as follows:

	£ per term	£ per annum
(i) Home and E.E.C. students	376	1,128
(ii) Overseas students who started courses before September 1980	403	1,209
(iii) Overseas students who started courses in September 1980, or later	1,177	3,531

EXAMINATION FEES

G.R.S.M. Final Examination	£43
Re-examination: Practical	£27
Paperwork	£19

FIRST YEAR SYLLABUS A and B

Individual Lessons:

	per week
Principal Study	1 hour
Second Study	$\frac{1}{2}$ hour
Music Techniques (harmony and counterpoint)	$\frac{1}{2}$ hour

Classes, Lectures, Seminars:

Aural Training	1 hour
History (one of the following periods):	$1\frac{1}{2}$ hours
Baroque Music (c.1575-1750)	
Classical Period (c.1740-1830)	
Romantic Period (c.1830-1900)	
General Musicianship (Autumn and Spring)	1 hour
Choral Conducting (optional for Syllabus B)	1 hour) plus individual
Orchestral Conducting (optional for Syllabus B)	1 hour) coaching
Piano Accompaniment*	1 hour
Organ Improvisation*	1 hour
Instrumental Teaching Method*	1 hour
Repertoire*	1 hour
Languages (Italian or German)*	1 hour
Chamber Music and Ensemble Coaching*	variable

* Depending upon Principal Study

Orchestral Instrumentalists may be assigned to one of the orchestras; String players, Woodwind players and Brass players will be fully involved in Chamber Music and Ensemble Groups. All G.R.S.M. students in their first and second years, other than those allocated to orchestras, sing in the Academy Choir — normally one 2 hour rehearsal weekly. They are expected to attend as many concerts as possible, both inside and outside the Academy. There are many opportunities for performance.

EXAMINATIONS

	Examination Requirements
Principal Study (to be taken by all students)	II
Second Study	I *
Musical Techniques	IIb *
Aural	IIb *
Keyboard Skills (for Principal Study Keyboard Players)	IIb *
Languages (Italian or German)	Paper/Viva
History	Paper/Assessment
General Musicianship	Paper

* These are minimum requirements; a higher Division may be taken if recommended by the student's Professor.

Other courses will be assessed and each student's reports and record of attendance will be taken into account at every stage of the course.

Students who fail these examinations will be given an opportunity to be re-examined later, but if they are still unsuccessful they will not be permitted to continue with the course, and may be required to terminate their studentship completely.

SECOND YEAR

SYLLABUS A (BROADLY BASED CURRICULUM)

		Examination Requirements
Principal Study	1 hour per week	III
Second Study	$\frac{1}{2}$ hour	IIb
Music Techniques	$\frac{1}{2}$ hour	II
Aural Training	1 hour	II
Orchestration	1 hour	Portfolio
History (Music Post 1900)	1 $\frac{1}{2}$ hours (including Seminar)	Paper/Assessment
Choral Conducting	1 hour	Assessment
Orchestral Conducting (optional)	1 hour	Assessment
Piano Accompaniment*	1 hour	Assessment
Keyboard Skills*	1 hour	II
Instrumental Teaching Method*	1 hour	Assessment
Languages (Italian or German)*	1 hour	Paper/Viva
Additional Second Study (optional)‡	1 hour‡ (in a group)	Assessment
Orchestra (subject to audition)	2 three hour rehearsals	
Choir (for those not in orchestra)	2 hours	
Chamber Music/Ensembles	(Timetable permitting)	

* Depending upon the student's Principal Study.

SYLLABUS B (PERFORMANCE)

Principal Study	1 hour per week	III
Second Study	$\frac{1}{2}$ hour	IIb
Music Techniques	$\frac{1}{2}$ hour	II
Aural Training	1 hour	II
History (closely related to Principal Study)		
Music Post 1900†	1 $\frac{1}{2}$ hours (every 3 weeks)	Assessment
Orchestration (optional)	1 hour	Portfolio
Choral Conducting (optional)	1 hour	Assessment
Orchestral Conducting (optional)	1 hour	Assessment
Piano Accompaniment*	1 hour	Assessment
Keyboard Skills*	1 hour	II
Instrumental Teaching Method*	1 hour	Assessment
Languages (Italian or German)*	1 hour	Paper/Viva
Additional Second Study (optional)‡	1 hour‡ (in a group)	Assessment
Orchestra (subject to audition)	2 three hour rehearsals	Assessment
Choir (for those not in orchestra)	2 hours	
Opera (by audition)	variable	Assessment
Chamber Music/Ensembles	variable	Assessment

* Depending upon the student's Principal Study.

† Syllabus B History is studied by performance and each student is required to attend 3/4 lectures each term. At these lectures the students perform works from the 20th century, either as solo items or in groups, quartet, quintet etc. They are assessed on these lecture-recitals and on notes taken throughout the year. The structure and content of the course is closely coordinated.

‡ Especially for intending peripatetic teachers.

All students are required to take the LRAM or comparable diploma during their second or third year and students who pass will be given credit in their final assessment.

Students who fail these examinations will be given an opportunity to be re-examined later, but if they are still unsuccessful they will not be permitted to continue with the course, and may be required to terminate their studentship completely.

THIRD YEAR

SYLLABUS A (BROADLY BASED CURRICULUM)

		Examination Requirements
Principal Study	1 hour	IV/V/LRAM‡
Second Study	½ hour	II
or		
History (choice of one from four special periods)	2 hours	Paper/Assessment
(a) Early and Middle Baroque (c.1590-c.1695)		
(b) Late Baroque Music (c.1680-c.1750)		
(c) The Classical Period (c.1750-c.1830)		
(d) The Romantic Period (c.1820-c.1914)		
Aural Training	1 hour	III
Music Techniques	½ hour	III
Structural Analysis	1½ hours	Paper
Stylistic Analysis (2 terms)	1 hour	Paper
Keyboard Skills*	1 hour	III
Choral Conducting (2 terms)	1 hour	½ hour rehearsal
Instrumental Teaching Method*	1 hour	Assessment
Supporting Studies (one or more of the following)		
Orchestral Conducting	2 hours (every 3 weeks)	Rehearsal and Performance
Piano Accompaniment	1 hour	As appropriate
Additional Second Study	½ hour (individual lesson)	As appropriate
Composition/orchestration	1 hour	Portfolio/Paper
Dissertation	variable	Viva
Chamber Music/Ensembles	variable	
Orchestra/Opera	timetable permitting	Assessment

SYLLABUS B (PERFORMANCE)

Principal Study	1 hour	IV/V‡
Second Study	½ hour	II
or		
History (see above)	2 hours	Paper/Assessment
or		
Structural Analysis	1½ hours	Paper
Aural Training	1 hour	III
Music Techniques	½ hour	III
Stylistic Analysis (2 terms)	1 hour	Paper
Keyboard Skills*	1 hour	III
Instrumental Teaching Method*	1 hour	Assessment
Choral Conducting (optional) 2 terms	1 hour	½ hour rehearsal
Supporting Studies (as for Syllabus A)		
Orchestra/Chamber Music/Ensembles/Opera		Assessment

* Depending upon the student's Principal Study.

‡ Div. V may be taken providing that (a) the technical requirements for Div. IV have been passed and (b) if recommended by the Principal.

All students take a *General Paper* which covers historical and related topics and a *Final Viva-Voce* which covers the following areas:

- (a) Questions on the Principal Study programme presented at Division IV level.
- (b) Questions on the Repertoire of the Principal Study, both solo and/or ensemble and orchestral.
- (c) Questions on the Teaching of the Principal Study, and Second Study (if appropriate).
- (d) Questions on Unprepared Scores.
- (e) Questions on general musical awareness.

Students are required to take the LRAM or comparable diploma during their second or third years and students who pass will be given credit in their final assessment.

RESULTS

Following the Final Assessment candidates will be classed as follows:

G.R.S.M. (Hons.)	I, II(i), II(ii), III
G.R.S.M.	Pass (i.e. without Honours)
	Fail

The GRSM is an Honours Degree equivalent (Classes I-III) for the purposes of the salary scale of the Burnham and Allied Committees: and those who are placed in Classes I, II(i) and II(ii) will qualify for the 'Good Honours Addition'.

In some cases it may be possible for a candidate who fails in a particular study to compensate for this by more than adequate marks in another examination. Candidates who fail in either practical or written examinations may take the necessary section or sections not more than three times again during the three succeeding years, but are not eligible for Honours. Candidates who are required to retake a year of the course are not eligible for Honours.

Principal

David Lumsden, M.A., D.Phil.(Oxon, et Cantab.), Mus.B.
Hon. R.A.M., F.R.C.M., F.R.N.C.M., F.R.S.M.A.D., Hon. F.R.C.O.

Warden

Noel Cox, B.Mus.(Lond.), F.R.A.M., F.R.C.O., Hon.R.C.M.

Director of Studies

Christopher Regan, B.Mus.(Lond.), F.R.A.M., F.R.C.O., Hon.R.C.M.

Academic Tutor to the G.R.S.M. Course

David Robinson, B.Mus.(Lond.), F.R.A.M., F.R.C.O., Hon.R.C.M.

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Analysis

John Gardner, C.B.E., B.Mus.(Oxon.), Hon.R.A.M.
Malcolm Hill, M.Mus.R.C.M., Dr.Fil(Uppsala), A.R.A.M., F.R.C.O.
David Robinson, B.Mus.(Lond.), F.R.A.M., F.R.C.O., Hon.R.C.M.

History

George Biddlecombe, M.A.(Oxon.), A.R.A.M.
Gordon Crosse, M.A.(Oxon.), Hon.R.A.M.
Melanie Daiken, A.R.A.M.
Malcolm Hill, M.Mus.R.C.M., Dr.Fil(Uppsala), A.R.A.M., F.R.C.O.
Christopher Grier, M.A., Mus.B.(Cantab.), Hon.R.A.M., Hon.R.C.M.
Peter Holman, M.Mus.(Lond.), Hon.A.R.A.M.
Paul Patterson, F.R.A.M.
Arthur Wills, D.Mus.(Dunelm.), Hon.R.A.M., F.R.C.O.

Orchestration

Timothy Baxter, B.Mus.(Lond.), F.R.A.M.
Timothy Bowers, B.Mus.(Lond.)
Brian Brockless, B.Mus.(Lond.), Hon.A.R.A.M.
John Gardner, C.B.E., B.Mus.(Oxon.), Hon.R.A.M.
John Hall, A.R.A.M.
Malcolm Hill, M.Mus.R.C.M., Dr.Fil(Uppsala), A.R.A.M., F.R.C.O.
Robert Langston, M.A.(Cantab.), F.R.C.O.
Roger Steptoe, B.A.(Reading)
Roy Teed, F.R.A.M.
Sarah Thomas, B.Mus.(Lond.), A.R.A.M.

Classes in Instrumental Teaching Method

Jean Austin Dobson, A.R.A.M. (Singing)
Jean Anderson, F.R.A.M. (Piano)
Virginia Black, A.R.A.M. (Harpsichord)
Susan Bixley (Timpani/Percussion)
Ruth Harte, F.R.A.M. (Piano)
Eric Hope, Hon.R.A.M. (Piano)
Margaret MacDonald, A.R.A.M. (Piano)
Lois Phillips, F.R.A.M. (Piano)
Derek Collier, F.R.A.M. (Violin)
Sidney Griller, C.B.E., D. Univ. (York), F.R.A.M. (Violin)
Gwynne Edwards, F.R.A.M., Hon.R.C.M. (Viola)
Florence Hooton, F.R.A.M. (Violoncello)
Gareth Morris, F.R.A.M., F.R.S.A. (Flute)
Michael Dobson, F.R.A.M. (Oboe)
Georgina Dobrée, F.R.A.M. (Clarinet)
Anthony Judd, F.R.A.M. (Bassoon)
Sidney Ellison, F.R.A.M. (Brass)
Michael Lewin (Guitar)

Conducting

Sidney Ellison, F.R.A.M.
Peter Lea-Cox, B.Mus.(Lond.), A.R.A.M., F.R.C.O.
Maurice Miles, F.R.A.M.
David Robinson, B.Mus.(Lond.), F.R.A.M., F.R.C.O., Hon.R.C.M.